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L. D. FOULON, A.M., LL.B.,

EDITOR.

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## A METRONOME FOR EVERYBODY.

IT will be good news to not a few of our readers who have long wanted a reliable metronome to know that Kunkel Brothers have concluded to give one of their unrivalled pocket metronomes as a premium for every new (not renewably) yearly subscriber. There is not one of our subscribers but can obtain at least one other and there is therefore no reason why any one should be without this little gem of simplicity and accuracy. We will not attempt to describe the instrument here, but we will say that any one receiving it as a premium who is not satisfied with it will be allowed to return it after five days' trial and to select another premium instead. Now is a good time to solicit subscriptions and to secure this unusually fine premium. Only a limited number of these metronomes have been set aside for premiums and the offer will eventually be withdrawn.

## NATIONAL OPERA.

THE impression is general among the lovers of opera in this country that Mrs. Thurber is the first person who has endeavored to establish a national opera and school of opera in the United States. Such, however, is not the fact. At least forty years ago, the desirability of having a national opera and school of music was being discussed by music-loving New Yorkers. Nor did they stop at mere discussions. During the session of the New York legislature of 1851-1852 they obtained a charter for the Academy of Music whose purposes were in the said charter expressed to be "cultivating a taste for music by concerts, operas and other entertainments, which shall be accessible to the public at a moderate charge; by furnishing facilities for instruction in music, and by rewards or prizes for the best musical compositions."

Great expectations were raised in the breasts of the friends of the enterprise, when the Academy building, erected at a cost of \$350,000, was completed. The press of New York was enthusiastic. "It may get come to pass," said the *New York Tribune*, "that art, in all its ramifications, may be as much esteemed as politics, commerce or the military profession. The dignity of American Artists lies in their hands."

In January, 1855, Ole Bull, then manager of the Academy, offered the Academy a soprano, a prize of one thousand dollars for the best opera upon a strictly American subject. The opening

paragraph of his announcement was as follows:

"The undersigned, beseeching and man of the Academy of Music, desiring to carry out both the letter and the spirit of the charter granted by the State legislature to the above establishment, has determined, as far as is in his power to make the Academy of Music not alone a house of refined and intellectual amusement, where all classes of citizens may resort with comfort, but also an academy in reality, whose principal object shall be the encouragement, the development and elevation of American art and artists."

Surely, nothing could be more "national" and musically patriotic than the plan of the famous violinist who had identified himself with the enterprise and proved his earnestness and honesty by investing largely his own capital as well as his time and labors in the new venture. The people and the press seemed enthusiastic, everything appeared to assure success and yet, but a few months later, Bull was bankrupted, and American art and artists were left without the protecting care of the Academy of Music.

This precedent is not an encouraging one for the friends of the National School of Opera to the liberality of Mrs. Thurber has given birth. Of course, one must take into consideration the fact that thirty years have vastly increased the musical culture, as well as the numbers of our people, and it may be said, with at least apparent truth, that the times have so changed that what was then impossible has now become easy. The present enterprise was started through one season with fair success and has begun the second under favorable auspices. Let us hope it may be more and more successful. But it is useless to attempt to conceal the fact that what measure of success has been attained is solely in the presentation of *one* foreign opera, very largely by foreign singers and foreign orchestra. So far, about the only thing that has been really American about the "National" Operatic enterprise has been the money which Mrs. Thurber and others have furnished. We do not say, for we do not believe, that it could very well have been otherwise at first. Indeed we do not pretend to here discuss the question of the more or less un-American character of the undertaking, so far as it has developed. We simply note what has been accomplished in order to pass beyond and call the attention of those interested to the fact that should be the entire opera loving public of America) to what seems to us a radical mistake in the plan by which the existence of the National School of Opera is made dependent upon the permanency of the operatic enterprise proper.

It is easy to understand, of course, how the projectors of the two "national opera" enterprises hit upon the idea of organically uniting the stage and the school of opera. The stage, they thought, would create a demand for singers and actors which the school would supply. The stage would itself become a school and afford an opportunity to meritorious American *debutants* and *debutantes* to be heard under favorable auspices. The plan looks well—on paper. The entire history of opera in all countries, however, is that the longest lived operatic managements have lasted but a few years, even with the aid of government subsidies. Is it to be expected that in this country such undertakings will fare better? But the *sine qua non* of success in operatic schools is their permanency. There are good reasons for this which it is useless to discuss in this connection. It is sufficient here to state the fact which is undeniable. This being true, however, does it not seem foolish to make the very existence of a school of opera contingent upon the continuance of a management which is likely to be superseded by another within a few brief seasons? It may be said that the over-sanguine optimism of no danger of a break in the continuity of the man-

agement of this particular operatic venture. If that were so, the fact would remain that it would be hard to persuade prospective students of that fact, and that the erroneous impression that the school was but ephemeral would be quite as effective in keeping them away as the proven fact itself. Again, if we understand the plan, the leading artists of the operatic troupe are to be the teachers in the school. Here again there seems to be an irreconcilable conflict. The opera going public want constant change—new faces, new voices. If these are not had, if new stars are not made to rise in the operatic firmament by the prudent manager, the public abandon him. But if new teachers are provided from season to season (granting even, what is not true, that eminent artists would necessarily be eminent teachers) where would be the system in the instruction and where that reputation, based upon results, of this or that teacher, which alone can bring any considerable number of desirable students to any institution?

The practical results of the school have so far, we believe, been nothing and they are not likely to be any more in the future, so we do not think it is run upon the present plan. Whatever the fate of the operatic enterprise, the school annex, thereto, cannot but be a failure. The fact is, we believe, that no school of opera can thrive as an annex to an opera troupe. If the National School of Opera is to succeed, it must be as an independent enterprise. In other words, it must breathe its own breath and live its own life. Mutual helpfulness, if you will, the affection that exists between father and child may well exist between these two institutions, but all unalloyed connections must cease between them, or death will seize upon at least one, if not both.

If then an independent endowment and a permanent corps of teachers are just as necessary to the success of a school of opera as to that of a college or university, why should the friends of the school give the school of opera that permanent footing that would not only attract large numbers of students to its portals, but would make it the mother-home from which successive operatic swarms could take their flight, to succeed perhaps or perhaps to fail, but succeeding or failing without seriously impairing the strength or prosperity of the original school?

NOT A few of our exchanges are going rough-shod for the American Opera Company. Criticism is one thing, ill-will is another, and it seems to us quite evident that the former is the more common of the two. Of the former expressed by the articles in question. Undoubtedly, there are many things to criticize in the organization and management of the American Opera Company. Undoubtedly (and we were among the first to so state in these columns) that Theodore Thomas is not the man that should be at the head of such an enterprise. Possibly a few more Americans might have been secured for its important roles, but when all that has been said, it remains that the idea of organizing a national opera and school of operatic arts is an excellent one, that in the absence of competent American talent it is but right that talent should be imported; that in such an organization its ensemble is an all-important consideration, and that an excellent artist may not fit in with the rest of the company and for the reason should often be left out. Again, if Thomas is antipathetic in the extreme, *prime donna* of all nationalities are proverbially unreasonable. Last, but not least, comes the consideration that this is the only American enterprise of the sort and that, if it fails, it will be many years before a similar undertaking is entered into. Give the American Opera a chance!









David work their way into the hearts of the people, and help them to understand him by all the legitimate means at your disposal. If the Psalmist confesses sin, help the people with the most delicate stops of your choir organ; if he prays, do not try to storn heaven's choir with loud-throated principals, fifteenths, and mixtures, but reduce your swell organ to the subdued tones which alone is becoming to prayer; if he praises, "my strength and my salvation," draw every stop and coupler on your organ, and praise God as if you meant it. But away with such tawdry trifles as mimic thunder, dry storms, and all other attempts to call attention to your organ and yourself, while the Lord should be laying both at the feet of the Maker. On the stage, realism is absolutely necessary; in church, it is gross impudence. Best assured that there are some worshippers who are trying to realize the presence of God; some who are thinking of the moon and the stars which He has ordained, and asking themselves "What am I, that Thou art mindful of me?" Do not come between these souls and their God, by going out of your way to make hideous noises which are not music. Play the music before you with such expression as you are master of; the place whereon you stand is holy ground, and stage trickery is woefully out of place there. Eschew it; it is a delusion and a snare, and utterly unworthy of the holy office you fill, and which you should adorn by bringing all your powers to bear upon the noble services to interpret which is your highest honor."

## CHARLES FRADEL.



CHARLES FRADEL, pianist, teacher and composer, died at his residence in Tremont, New York, Sunday, Nov. 7, and was cremated on Wednesday at Fresh Pond, L. I., in accordance with his last wishes. Fradel had just passed his thirty-fifth birthday, having been born in Vienna, Aug. 29, 1821. He came to New York nearly thirty years ago, and was well known to the name for himself. He first studied with Sechter, the famous author of Sechter's Fundamental Harmonics, which is now being translated through C. C. Muller's translation. For some time he held the position of court pianist to the Duke of Saxe-Weimar, and during his sojourn in Paris and London enjoyed the friendship and patronage of many royal and noble families, among them Prince de Polignac, Prince Richard Metternich, Prince Henry of Reuss, Hohenzollern, and Lichtenstein, the Baroness Nathaniel de Rothschild, Marchioness of Devonshire, etc. Of his piano playing we can not give a better idea than by quoting the following from the pen of Henry C. Watson, on Fradel's concert at Irving Hall, March 16, 1866, since which time he has rarely appeared in public in that capacity: "Mr. Fradel played two selections from his own works, both elegant and charming compositions. He does not claim to be a great performer, but he nevertheless plays with the grace, refinement and method of an accomplished artist. He throws character and change of color into his performance, which give it a peculiar interest and make us feel that we would rather hear him often than many other virtuosos who play with us." He played a portion of his own Grand Polonaise, which is a spirited, melodious and characteristic composition, with S. M. Schuchhoff, and won an unanimous encore, when he performed one of his spirit-stirring dances, which pleased every one."

Fradel wrote hundreds of light pieces for the piano-forte, the majority of which have long since been forgotten; and very few of his compositions will outlast his memory, the greater portion of them having been dashed off when his necessities demanded that he should pay for his life. He never greeted his fellows without making some witty remark or relating some anecdote. He was one of the shining lights of the musical and literary coterie that congregated at Pfaff's and Schwartz's fifteen or twenty years ago, and outlived them all. His buoyant spirits, even when his person was most slender, were proverbial. He was always a gay and light-hearted Viennese in character, and hundreds of New York musicians will have some anecdote to relate of "Charlie" Fradel—*Am. Art Journal*.

Many a writer of notes lingers in prison. Put another man's name on the note, you see.

## OUR MUSIC.

## "CARMEN FANTASIA".....Paul.

This fantasia treats two of the best numbers of this meritorious opera. Probably those who have never seen the opera will fail to fully grasp the beauty of this arrangement. Those who have, however, will get from it a double enjoyment—that of reminiscence and that of the excellent development of the peculiar, though choice Spanish melodies. The best judges give the palm of excellence among operatic fantasias to those of Paul.

## "JULIA'S FAVORITE RONDO".....Sidus.

Sidus has a happy fortune in the choice of technical details in the most attractive style. This composition, if analyzed, will be found to contain no small amount of systematic technical work, but while it might be called an exercise it is an exercise without the dryness of an exercise. The opening portion is particularly bright, while the trio quite classically in style.

## "CHARLIE'S FAVORITE POLKA" (Duet).....Sidus.

This is another of Sidus' excellent compositions for the young. It has already been given to our readers as a solo. We now present it as a duet, in which form, of course, it makes more effect.

## "DANSE RUSTIQUE" (Idyl) (Op. 23, No. 3). Schuchhoff.

In the September issue we gave the author's "*Chant du Berger*" which is No. 1 of this same opus. And from its merit as a piece of music, its dash and brilliancy fit it specially for concert use, this composition is one of the best octave studies imaginable. This is a recent addition to the Royal Edition. By the way, Kunkel Brothers have just issued a complete and revised list of the Royal Edition with very special prices to teachers only. If our friends of the music teaching profession have not seen it, they will do themselves a favor by sending for it. Sent free.

## "LA FONTAINE".....Lyberg.

This is probably the most celebrated of Lyberg's compositions, and justly so. The melody is full of inspiration and its development is most piano-like. Scholarly pianists will see that this edition a few harmonic harshnesses that existed in the work in its original form have been removed. Others may regret that they do not meet the mistakes which familiarity has endeared to their ears. This is also an addition to *Kunkel's Royal Edition*. See what the best authorities in this country say about it, on the page just beyond the music.

## "Love's Glimpse".....Kroeger.

Mr. Kroeger's composition is a splendid introduction to our readers, who know that they are all meritorious, though, of course, not all suited to all tastes. This is an excellent song for a medium voice. The first and last portions of the words are a newspaper walk, the middle part was concocted in the REVIEW rooms.

The pieces in this issue cost, in sheet form:

"CARMEN FANTASIA".....Paul	\$ 60
"JULIA'S FAVORITE RONDO".....Sidus	35
"CHARLIE'S FAVORITE POLKA" (Duet).....Sidus	35
"DANSE RUSTIQUE" (Op. 23, No. 3).....Schuchhoff	25
"LA FONTAINE".....Lyberg	40
"LOVE'S GLIMPSE".....Kroeger	50
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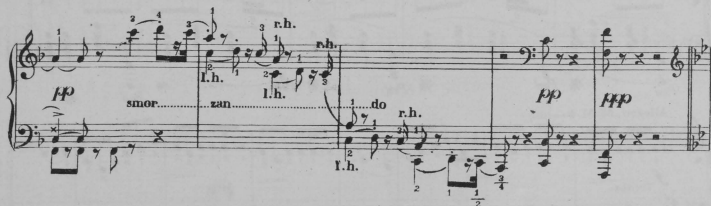
JEAN PAUL.

Allegro moderato. M. M. ♩ = 126.

espressivo.



rit. .... ard. a tempo.



Allegretto. M.M. ♩ = 126.

The musical score for the first section, 'Allegretto. M.M. ♩ = 126', is presented in six systems. Each system contains a treble and a bass staff. The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5, x). Dynamics like *p* (piano) and *f* (forte) are indicated. Pedal markings, including 'Ped' and '\*' (pedal change), are placed below the bass staff. The key signature consists of one flat (B-flat).

Allegro. M.M. ♩ = 112.

The musical score for the second section, 'Allegro. M.M. ♩ = 112', is presented in one system. It contains a treble and a bass staff. The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5, x). Dynamics like *f* (forte) are indicated. The key signature consists of one flat (B-flat).

1 2 1 2 x 1 3 2 1 2 x 2 4 2 1 2 1 x 1 2 4 2 1 2 x 1 3 2 1 2 x 2

8 M. M. - 112. 2nd time *mp* ten. ten.

8 *mf* ten. ten.

8 Ped \* Ped \* Ped \*

Ped \* *cres.* *cen.* *do* *f* Ped

8 *p* *f*



8...

*sf f* *p* *f*

*Ped*

*pp* *poco...* *a*

*poco...* *cres...* *cen...* *do* *molto...* *cres...*

*cen...* *do* *sf* *ff* *sf*

*p*

The musical score is written for piano and consists of six systems. Each system typically has a treble and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-3, and articulation marks like 'x' are present. The score includes a 'Ped' (pedal) instruction and a 'poco...' (poco) marking. The dynamics range from 'sf' (sforzando) to 'pp' (pianissimo). The piece concludes with a 'p' (piano) marking.



*p*  
 Ped \* Ped \* Ped \* Ped \*  
 2 1 x 2 1 x 3 2 3 x 1 x 3 x 1 2 3 3  
*f*  
 Ped \* Ped \* Ped \* Ped \*  
 de... cres... cen... do...  
*ff*  
 x 2 1 x 2 1 x 3 2 3 x 1 x 2 x 3 2 3  
 Ped \* Ped \* Ped \* Ped \*  
 ben marcato il canto.  
 staccato.  
 8.  
*f*  
 Ped \* Ped \* Ped \*  
 1 x 3 2 1 4 x 2 x  
 1 x 3 2 1 2 x 3 1 2 3 4  
 Ped \*  
 2 1 2 1

Grandioso.

*ff*

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* 8... *Ped* *Ped* \* *Ped* \*

*ff* *ff*

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

*piu animato.*

*mf*

8

*ff* *ff* *f* *f* *f* *f* *f*

*Ped* *Ped* *Ped* *Ped* *Ped* \* *Ped* \*

# JULIA'S FAVORITE RONDO.

Carl Sidus. Op. 108.

*Allegretto* ♩ - 108.

Copyright L. Kunkel Bros. 1886.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has two measures. The piano part features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The voice part is a simple melody that follows the piano part. The lyrics 'The Rose Tree' are written below the voice part.

**TRIO.**

The Trio section begins with a key signature change to one sharp (F#) and a 3/4 time signature. The music is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, while the bass line is primarily quarter notes. The section concludes with a final chord in the key of D major.

Musical score for "The Rose Tree" in 2/4 time. The score is written for a single melodic line (treble clef) and a bass line (bass clef). The key signature is one flat (B-flat). The melody consists of several measures, each with a sequence of numbers above the notes indicating fingerings. The bass line provides a simple accompaniment with notes and rests. The score concludes with a double bar line and the word "FINE."

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#), and the time signature is 4/4. The score includes fingerings (1-5) and breath marks (indicated by a 'v' symbol) for the melody. The lyrics 'The Rose Tree' are written below the bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 2/4. The score includes fingerings (1-5) and a final double bar line.

## FINALE.

Repeat Trio to Fine then repeat from the beginning to 8: then go to the finale

**FINALE.** Repeat this to the then repeat from the beginning so to the end.

# CHARLIE'S FAVORITE POLKA.

Carl Sidus Op. 101.

*Allegretto* ♩ - 120.

*Secondo.*

The musical score is written for piano and voice. It begins with a piano introduction in the bass clef, marked *f* and *p*. The vocal part enters in the treble clef, marked *fz*. The score includes various dynamic markings and articulations, such as *mf*, *f*, *fz*, and crescendos. The vocal part includes the lyrics "cres - cen - do". The score is divided into four systems, each with a piano and vocal part. The piano part is in the bass clef, and the vocal part is in the treble clef. The tempo is *Allegretto*, 120 beats per minute. The key signature has one sharp (F#). The score includes various dynamic markings and articulations, such as *f*, *p*, *mf*, and crescendos. The vocal part includes the lyrics "cres - cen - do".



# CHARLIE'S FAVORITE POLKA.

Carl Sidus Op. 101.

*Allegretto* ♩ - 120.

Primo.

*f* *p* *f* *mf* *f* *fz* *cres.* *cen.* *do.* *p* *cres.* *fz*

*Ped.*

8

8

8

8

8

Secondo.

First system of musical notation, bass clef. It features chords and arpeggios. Dynamic markings include *f* and *sf*. Fingering numbers are present above the notes.

Second system of musical notation, bass clef. It features a melodic line with dynamic markings *mf* and *p*. Fingering numbers are present above the notes.

Third system of musical notation, treble clef. It features a melodic line with dynamic markings *mf* and *f*. Fingering numbers are present above the notes.

Fourth system of musical notation, bass clef. It features chords and arpeggios with dynamic markings *f* and *p*. A repeat sign is present at the end of the system.

Fifth system of musical notation, bass clef. It features a melodic line with dynamic markings *mf* and *f*. Fingering numbers are present above the notes.

FINALE.

Repeat from the beginning to & then go to the finale

Sixth system of musical notation, treble clef. It features a melodic line with dynamic markings *ff*. Fingering numbers are present above the notes.

Secondo.

First system of musical notation, bass clef. It features chords and arpeggios. Dynamic markings include *f* and *sf*. Fingering numbers are present above the notes.

Second system of musical notation, bass clef. It features a melodic line with dynamic markings *mf* and *p*. Fingering numbers are present above the notes.

Third system of musical notation, treble clef. It features a melodic line with dynamic markings *mf* and *f*. Fingering numbers are present above the notes.

Fourth system of musical notation, bass clef. It features chords and arpeggios with dynamic markings *f* and *p*. A repeat sign is present at the end of the system.

Fifth system of musical notation, bass clef. It features a melodic line with dynamic markings *mf* and *f*. Fingering numbers are present above the notes.

FINALE.

Repeat from the beginning to & then go to the finale

Sixth system of musical notation, treble clef. It features a melodic line with dynamic markings *ff*. Fingering numbers are present above the notes.

## FINALE.

Repeat from the beginning to S; then go to the finale

# DANSE RUSTIQUE.

IDYLLE.

*Vivace quasi Presto.* ♩ = 120.

J. Schulhoff Op 23. N° 3.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of two sharps (D major). The time signature is 2/4. The tempo is marked 'Vivace quasi Presto' with a quarter note equal to 120 beats. The score is divided into four systems. The first system starts with a piano (p) dynamic and ends with a repeat sign. The second system includes a piano (p) dynamic and a 'Rit.' (Ritardando) instruction under the bass staff. The third system also includes a 'Rit.' instruction and ends with a repeat sign. The fourth system contains two endings, marked '1.' and '2.', with a double bar line between them. The score is published by Kunkel Bros. in 1886.

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*legato.*

*p*

*p*

*p*

*ff* *marcato il basso.*

*ff* *sempre marcato.*

*p*

First system of musical notation, featuring a treble and bass staff. The treble staff contains complex, rapid sixteenth-note passages with various fingerings (1-4, 2-3, 3-4, 4-5) and slurs. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. The key signature is two sharps (F# and C#). The system concludes with the instruction *cres.*

Second system of musical notation. The treble staff continues with complex figures, including a section marked *f* (forte) and a slur. The bass staff features a steady eighth-note accompaniment. The system ends with a double bar line.

Third system of musical notation. The treble staff shows intricate sixteenth-note patterns with slurs and fingerings. The bass staff continues with eighth-note accompaniment. The system concludes with a double bar line.

Fourth system of musical notation. The treble staff features complex figures, including a section marked *f* (forte) and a slur. The bass staff continues with eighth-note accompaniment. The system concludes with a double bar line.

Fifth system of musical notation. The treble staff continues with complex figures, including a section marked *ff* (fortissimo) and a slur. The bass staff features eighth-note accompaniment. The system concludes with a double bar line.

Sixth system of musical notation. The treble staff continues with complex figures, including a section marked *f* (forte) and a slur. The bass staff features eighth-note accompaniment. The system concludes with the instruction *Fine.*



# LA FONTAINE.

## IDYLLE.

Moderato. ♩ = 80.

Ch. B. Lysberg Op. 34.

*p poco a poco accelerando.*

The first system of the musical score is in 2/4 time, with a key signature of two flats (B-flat and E-flat). It features a piano (p) dynamic and a tempo marking of 'Moderato'. The instruction 'poco a poco accelerando' is written above the staff. The music consists of a single melodic line with numerous fingerings indicated by numbers 1-5 above the notes. The system ends with a double bar line and a repeat sign.

*dim. e rit. Ih. lento.*

The second system continues the musical piece. It includes dynamic markings 'dim.' (diminuendo) and 'e rit.' (e ritardando), followed by a fermata and the tempo marking 'lento'. The music is written in a single staff with various fingerings and articulation marks. The system concludes with a double bar line.

Andantino. ♩ = 108.

*mf*

The third system of the musical score is in 2/4 time, with a key signature of two flats. It begins with a mezzo-forte (mf) dynamic and a tempo marking of 'Andantino'. The music is written in a single staff with various fingerings and articulation marks. The system concludes with a double bar line.

*mf*

The fourth system continues the musical piece. It includes a mezzo-forte (mf) dynamic and a tempo marking of 'Andantino'. The music is written in a single staff with various fingerings and articulation marks. The system concludes with a double bar line.

*mf*

The fifth system continues the musical piece. It includes a mezzo-forte (mf) dynamic and a tempo marking of 'Andantino'. The music is written in a single staff with various fingerings and articulation marks. The system concludes with a double bar line.

*mf*

The sixth system continues the musical piece. It includes a mezzo-forte (mf) dynamic and a tempo marking of 'Andantino'. The music is written in a single staff with various fingerings and articulation marks. The system concludes with a double bar line.



*marcato il canto.*

This musical score consists of six systems of staves. Each system typically contains a grand staff (treble and bass clef) for piano accompaniment and a single staff for the voice. The piano part is highly technical, featuring dense textures of sixteenth and thirty-second notes, often with slurs and accents. The vocal line includes various ornaments, such as mordents and grace notes, and is marked with fingerings and breath marks. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The piece begins with a tempo marking 'marcato il canto.' and ends with a 'rit.' (ritardando) marking. There are also several asterisks (\*) placed throughout the score, possibly indicating specific performance instructions or editorial marks.

*a tempo.*

First system of musical notation, measures 1-4. The right hand features a continuous sixteenth-note pattern with fingerings 2, 1, 2, 5, 4, 1. The left hand provides harmonic support with chords and single notes. The key signature has two flats, and the time signature is 4/4.

Second system of musical notation, measures 5-8. The right hand continues the sixteenth-note pattern with various fingerings. The left hand includes a triplet in measure 7. The system concludes with a double bar line.

Third system of musical notation, measures 9-12. Measure 9 begins with a piano (*p*) dynamic and the instruction *delicatamente.* The right hand has a sixteenth-note pattern with fingerings 1, 2, 3, 4, 3, 2, 1, 3. Measure 11 includes a crescendo (*cres.*) marking. The system ends with a double bar line.

Fourth system of musical notation, measures 13-16. The right hand maintains the sixteenth-note texture. Measure 15 features a forte (*f*) dynamic marking. The system ends with a double bar line.

Fifth system of musical notation, measures 17-20. The right hand continues the sixteenth-note pattern with fingerings 4, 1, 4, 5, 4, 1, 5, 4. The left hand has a triplet in measure 19. The system ends with a double bar line.

Sixth system of musical notation, measures 21-24. Measure 21 begins with the instruction *sempre piu decres.* (always more decrescendo). Measure 22 has a fortissimo (*ff*) dynamic marking. Measure 23 includes a ritardando (*rit.*) marking. The system concludes with a double bar line.

# LOVE'S GLANCE.

To Mr. George H. Wiseman.

E. R. Kroeger.

*Allegro vivo. 6.-132.*



It was not a word, It was on - ly a look from your

*rit.* *a tempo.* *mf*

The vocal melody begins with a rest, followed by the lyrics. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with dotted eighth notes. The tempo changes from *rit.* to *a tempo.* and the dynamic is *mf*.

eyes true and clear As the wild mountain brook; 'Twas a look of such love, Of such

*mf* *crescendo.*

The vocal melody continues with the lyrics. The piano accompaniment maintains the eighth-note pattern in the right hand and the dotted eighth-note bass line. The dynamic is *mf* and the tempo is *crescendo.*

own - ership too, I for - got that the world held an oth - er than you. None

*f* *riten.* *mf*

The vocal melody concludes with the lyrics. The piano accompaniment continues with the eighth-note pattern in the right hand and the dotted eighth-note bass line. The dynamic is *f* and the tempo is *riten.* The piece ends with a *mf* marking.

*a tempo.*

saw it but me, But it beand' from your eyes, Swift and sweet in - to mine, Like an  
a tempo.

*p*

*agitato.*

Al - pine sun-rise, With a strange, trembling joy Was my heart thrilled through, As it

*agitato.*

*f* *ritard.*

strug - gled in vain 'gainst the rap - ture so new. *Piu meno mosso.*

*f* *mf*

*p*

It was on - ly a look but when words are too weak,

*dim.*

It is left for the eye love's own

*mf* *dim.*

lan - guage to speak 'Twas a glance from your eye, But a beam from your heart; Now 'tis

*mf* *accel.* *cres.*

pri - son'd in mine nev - er more to de - part. It was not a word, It was

*cen - - - - do* *f* *rit.* *a tempo.* *mf* *a tempo.*

on - ly a look! But twas ea - sy to read As it had been a book; So

*f*



ten - der so mas - ter - ing With out touch or tone, ..... It caught me, it held me, and

made me your own. So ten - der so mas - ter - ing With out touch or tone, ..... It

caught me, it held me, and made me your own. a tempo.

*rit.* *ff* *a tempo.*

*ff* *ff*

# What Competent Critics Say of Kunkel's Royal Edition.

From

**DR. LOUIS MAAS,**

famous in two hemispheres both as Composer, Pianist and Co-editor with List, von Bülow and Reinecke of Breitkopf & Haertel's Pracht-Ausgabe.

156 Tremont St., Boston, Sept. 15, 1886.

My dear Kunkel:

I have looked through quite a number of pieces in Kunkel's Royal Edition, and take pleasure in heartily endorsing the same. As far as correctness, phrasing and fingering are concerned, it is in every way most excellent, and everything that one can desire. I use it right along with my own pupils and can warmly recommend it to all teachers.

Yours sincerely,

LOUIS MAAS.

From the eminent Composer and Pianist,

**E. R. KROEGER.**

St. Louis, Mo., Sept. 9, 1886.

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Gentlemen—Your "Royal Edition" is unquestionably worthy of ranking with Böhm's celebrated edition of Beethoven's Sonatas and Klindworth's edition of Chopin's works, and the manner in which it has been fingered, phrased and provided with *ossias*, leaves nothing to be desired. The necessity for editions of this nature is constantly becoming more and more apparent to our best piano-forte teachers, and as your edition is filling a long-felt want, it must certainly soon be as universally recognized and appreciated as it deserves.

Yours very truly,

ERNEST R. KROEGER.

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MARCUS I. EPSTEIN.

ABRAHAM J. EPSTEIN.

St. Louis, Sept. 3, 1886.

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**LOUIS C. ELSON,**

Boston, Oct. 4th, 1886.

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LOUIS C. ELSON.

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Yours truly,

JULIE RIVE-KING.

New York, Aug. 25, 1886.

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**FRANZ BAUSEMER.**

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Yours truly,

FRANZ BAUSEMER.

St. Louis, Sept. 5, 1886.

From the great Composer, Pianist and Teacher of New York City,

**WILLIAM MASON.**

Messrs. Kunkel Bros.:

Gentlemen—Please accept my thanks for the publication you sent me, which, after considerable delay, reached me safely at last. You ask my opinion of the edition of Czerny's *Studies de Vitesse* (Royal Edition). I have examined it with interest, and think your suggestions and additions both practical and useful.

Very truly yours,

WILLIAM MASON.

From the renowned Composer and Teacher,

**EUGENE THAYER.**

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DEAR SIRS—Allow me to acknowledge the receipt of your edition of Czerny's *Velocity Studies* (Royal Edition). It seems to me the best and most useful edition of these world renowned studies I have yet seen. The "ossia" arrangement for the left hand must be of special benefit; for as you say in your preface, the left hand is altogether too much neglected. I wish all the students of pianos and organs in our country could be brought to realize the great advantage and benefit which would result if they were to give more attention to studies of this kind. I wish you much success with your beautiful edition. Very truly,

EUGENE THAYER.

From the distinguished Critic, Composer and Teacher,

**KARL KLAUSER.**

FARRINGTON, CONN.

Messrs. Kunkel Bros.:

Your edition of Czerny's *Studies of Velocity* (Royal Edition) I have received with thanks. I always have considered them very valuable and even indispensable for teacher and pupil. The revised fingering and the explanatory notes of Messrs. Bausermer and Kunkel add to the usefulness of the work, and thus modified it forms an excellent introduction to Czerny's *Velocity Studies*.

Yours very respectfully,

KARL KLAUSER.

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Respectfully,

SISTER M. EUDOCIA.

From

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I have received your "Royal Edition" for over a year, and I find it far in advance of all other editions. It is a great aid to the teacher and a sure guide for the student.

Respectfully yours,

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## CORRESPONDENCE.

BOSTON.

Boston, October 20, 1886.

EDITOR KUNKEL'S MUSICAL REVIEW.—After a few desultory concerts, at last we find ourselves in the thick of the season, with symphony concerts already begun, and club concerts, chamber concerts, of 40 pieces on, all in the same future. The symphony concerts opened last week with the following programme: Overture to the C. M. M. Water, Symphony in A, Hungarian Rhapsody No. 2 in D, *Ad. F. Liszt*, Madame Rive-King (Italian). No. 4 op. 39, *Mendelssohn*, Allegro vivace.—*Andante con moto*—*Con moto moderato*—*Scherzo* (Symphony in E-flat major, Op. 10, No. 3, *Fr. Liszt*, *Madame Rive-King*).


I am glad that Mr. Gericke does not feel it incumbent upon himself to begin each year as Mr. Henschel did, with "Beethoven's 'Dedication of the House.' After a few years it would seem as though the house had been dedicated enough. It reminded me of the organist who had had him for dinner for three consecutive days. The fourth day he brought a guest home with him; the same guest appeared. He sat down and at once began the meal. "Why, my dear," said the anxious wife, "you've forgotten to say grace." "No, I haven't," responded the husband. "I've asked the Lord to bless this old home all in going to!"

There are a few new men in the orchestra (which has about 75 members this season, but the most important are the horn-player who comes from the grand orchestra at Bayreuth, and the harpist who is a mere youth, but a wonderful player whose tone and style are commendable. There was an important innovation made in, or rather above, the stage, at the opening concert, in the shape of a huge sounding-board, intended to improve the general effect of the tones upon the audience. I cannot say that it did so in any marked degree, but the effect may have been better at the back of the hall than where I sat. Mr. Gericke, the conductor, was received with much enthusiasm, this being his first appearance since his return from Vienna. His rendering of the numbers of the programme was excellent, but conspicuous in the *Liszt Rhapsody*, where all the various shadings and caprices of *traps* and style were brought out in a perfect manner. In this the solo did some excellent work, and the wood-wind generally showed improvement over last season. The harp has become so regular an instrument in the modern orchestra, that I am glad that we as the slow movement of the *Childe Harold* Symphony, or other similar works with important harp passages. The piano concerto last movement of *Cover's* *Madame Rive-King* a brilliant technique suits excellently to such a work. In octaves, trills, runs of double thirds and sixths, her playing was commendable, and the ensemble of the entire work was perfect.

The only other concert of very recent date was a "First Memorial," given at the New England Conservatory of Music by Mr. Otto Bendix, assisted by Signor Ronoli, both of the Faculty of the institution.

An excellent programme was made up, entirely of the compositions and transcriptions of the dead master, and both songs and piano works went finely. Such concerts are by no means rare at the Conservatory. Every Thursday evening some of the faculty give concerts which may rank as the best chamber music of Boston. This is natural enough, when one thinks of the talent which is in the city, and which, therefore, is often heard at these concerts. The students of the Conservatory avail themselves with avidity of their right to attend these concerts free of charge, and the audience is always sure to be large and enthusiastic. The First Memorial programme is to be repeated by the same artists, down town at Munsie Hall, next Friday, and the general public will then have an opportunity of attending this entire orchestra and oratorio works, rather than by his piano concert.

Next month there will probably be a host of concerts to be recorded by



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FT. MYERS.

FT. MYERS, FLA., Oct. 28, 1886.

EDITOR KUNKEL'S MUSICAL REVIEW.—YOUR MUSICAL RE-  
VIEW is a very welcome visitor to me away down here in this  
southern portion of Florida. There are 10 pianos and 6 cabi-  
net organs in this village of about 1200 inhabitants. Is not that  
speaking musically well of so small a place? There are some  
true lovers of music here; some here as well as elsewhere  
whose only love for it is as for anything else fashionable.Your September REVIEW seems to the writer especially at-  
tractive, both as to reading matter and music. "Sleep Thou,  
My Child" is the first song of this class that I ever liked. This  
I consider beautiful, and one certainly can but speak in com-  
mendation of the instrumental.You can but have the thanks of every music teacher for the  
care you take in your selections in your REVIEW, the finger-  
ing being so complete.

Yours, thankfully,

M. M. G.

## OUR BOOK TABLE.

PIPES FROM PRATERIE-LAND, Minnie Gilmore—New York: Cas-  
sell & Co.—We confess to a prejudice against books of poems  
by young ladies. Their descriptions of nature, "the purple  
hinges of the skies," etc., make one think that the youthful  
more or less poetesses have an idea that Dame Nature keeps a  
sort of upholstering establishment or millinery shop. When  
they attempt sentiment, they not infrequently try the Byronic  
vein, and a female Byronicism is about as much like the real ar-  
ticle as a female page on the stage is like the page of reality.Both are interesting, if at all, only by reason of their unna-  
turalness. Therefore when we read up Miss Gilmore's  
tastefully printed book of poems, to read it, we did so in a  
spirit of resignation—expecting to be bored—and we were dis-  
appointed. We read at first with suspicion, then with interest,  
and finally with pleasure. Miss Gilmore is young yet, and, as  
is always the case with young writers, she shows traces of the  
influence of her favorite poets, not so much in matter as in  
manner, however; but, aside from this, which cannot be called a  
fault in one of her age, her book, from cover to cover, has a  
breath of freshness which well betrays its title. There is not a  
trace of the fashion-plate descriptions of nature nor of false  
sentimentality. Nature is natural and the sentiments are not  
pinch-back—but the pure gold of a feeling soul. Miss Gilmore  
has done so well that we feel she can do still better, and we  
shall look with pleasure for excellent work from her more  
mature pen. We spoke incidentally of this work in the bio-  
graphical sketch of Col. Gilmore—but had then done so more  
than glanced at the outside of its covers. Hence, our descrip-  
tion of it was limited to the diplomatic, prudential statement  
that it was "readable." We repeat it, however, it is notably  
readable, it is quite meritorious.

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MAJOR AND MINOR.

ALPHONSE DUVERNOY has been appointed piano-forte professor at the Paris Conservatoire in place of Elie Guigou, who, after 32 years' service, resigned the post the other day.

HENRY MATTEAU, of Paris, a boy violinist, twelve years of age, and a pupil of Leonard, has met with great success at Berlin and Leipzig. Matteau, a 16-year-old boy, would be a better name for a pianist.

It is said that Strauss receives \$1,000 for each waltz he composes, from a publisher in Germany, who buys every work he writes, and an extra sum for every new edition. "The Blue Danube" waltz has had twenty-six editions published already.

According to the latest information received, the remains of Franz Liszt will not be suffered to be disturbed in their present resting place at Bayreuth. The Municipal Council of the town have, moreover, decided to raise a worthy monument over the great musician's grave.

Under the title of "Les Deux Pigeons" a new ballet was brought last month at the Paris Grand Opera with considerable success. The author of the libretto is M. Henri Regnier, and the composer, M. Andre Massenet, a pupil of M. Saint-Saëns, who some time since gained the City of Paris prize for his Cantata "Prometheus."

By order of the Italian Ministry, the great collection of musical works hitherto forming part of the Municipal Library of Rome is to be transferred to the Accademia di Santa Cecilia of that capital, which institution will thus be enriched by the most complete and valuable musical library said to be in existence.

M. LEO DELIBES, accompanied by the Paris publisher, M. Reugel, has arrived in Brussels to conclude the arrangements for the production of La Momie, of "Lakmé." The chief parts are to be sung by Mlle. Villanneau, soprano, and the young tenor, M. Cozzani, may soon be the hero of a lawsuit, owing to his alleged acceptance of an engagement at this theatre, regardless of the expostulations of the manager at Bordeaux, who threatens to bring an action against him for breach of contract.—London Musical World.

MOSEKOWSKI is something of a wag, as is evidenced by the following account of himself: "I took my first bath before the coming of winter, in my earliest year, following my birth, which occurred August 28, 1861, at Breslau. I selected this warm month in hopes of a teratoid, which always plays no companion's part in the biography of great men. The deed occurred while it accompanied the birth of hundreds of men of importance. Unhindered by this impediment, I determined to avenge myself on the world by playing the piano, which I continued in Breslau and Berlin, as Kullak's pupil."

THE AMERICAN OPERA COMPANY's dates for the season, as far as arranged, are as follows: Philadelphia Nov. 15, one week; Chicago, Dec. 6, two weeks; St. Louis, Nov. 25, one week; New York, Feb. 5, five weeks. The following named singers are among the additions to the company: Mrs. Mary Ziehr, soprano; Miss Charlotte Finner, soprano; Miss Laura Moore, soprano; Three tenors—Charles O. Bass, Henry Fares and Charles M. Wood; John E. Irland, baritone; D. M. Babcock, bass. Miss Emma Rich remains as lyric prima donna, and Miss Pauline F. Allemand has been re-engaged. Mrs. Pierchall will probably appear in the course of the season in parts especially fitted to her powers.

SANKEY'S "Gospel Hymn" fame, is said to have given the following account of his hymn: "A newspaper reporter said to me: 'I am aware that your music is criticised by those who are not of the higher grade.' They say my songs will not do for the choir. I never intended my gospel hymns for use in churches. I prepared them at first expressly for my own use. Mr. Moody and I, when we were selecting songs to form the Gospel Hymn-Book always consulted the criticisms of the clergies. We could put them in our evangelical work. We had no voice in the matter. Hence the criticisms the clergies pass upon my songs will not add to argument or do me any harm. I cannot help them in the beginning for my own use." Mr. Sankey places "Ninety and Nine" at the head of the list of his 25th hymn for effectiveness upon hearts. Next the places "Jesus of Nazareth Passes By" and "Nothing But Love." Of one of the "Ninety and Nine" he says: "I will remember how I came to compose the music to the words. When I was going from Edinburgh to Glasgow I picked up a paper on the train and came across a notice of a lecture away in my pocket. The words ran to my mind. I was at the twenty-third station of David. He touched the people, and when he was about to close his sermon, I did not know what to sing. I wanted to select something suitable. These grand words, full of poetry, simply yet beautiful, came into my mind. I took them down in green pasted; He has made me beside the altar, where He restoreth my soul. He leads me up the path of righteousness for His name's sake. As Mr. Moody calls it with them, acted as an inspiration. I hastily pulled the paper out of my pocket and sang the words of 'Ninety and Nine' to music that came to me then and there. I did not know how the accompaniment would go. The feeling of the moment carried me through, and I afterwards wrote the music."

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M. GONDOIN delivered a discourse at the annual public meeting of the Paris Academy of Music, on the subject of being "Nature and Art," which latter the veteran French composer defined as "one of the three inspirations of the idea in the real." M. Gondoïn's peroration it is said to have parted largely of the character of a sermon.

DROVSK, the composer has not yet grasped all the peculiarities of the English language, as will be seen by the following copy of a telegram received by the Leeds (Eng.) Festival Committee as a notice of his arrival in that city: "Gologas, I am coming to-day in Victoria. Will somebody snatch me from the station, as I might not recognize the journey?"

THE SCIENTIFIC AMERICAN, published by the great patent agency firm of Munn & Co., New York, is the most practically useful publication of its kind in the country. Indeed, it occupies a field distinctively its own. Not alone for the machinist, manufacturer or scientist, but it is a journal for popular personal and study. It is the standard authority on scientific and mechanical subjects. It is placed at a very low rate of subscription, \$5 per annum, which places it within the reach of all.

DURING a rehearsal of the new ballet, *Vivienne*, at the Eden Theatre, Paris, one of the horses took fright on hearing the music, and dashed furiously, beyond all control of the rider, into the orchestra. The musicians, who saw the scare on the stage, were able to make a timely retreat, and fortunately all escaped personal injury. The rider, who had so placidly kept his seat, was finally overthrown, having a badly sprained wrist only. The groom and groomer ultimately got the animal back to his stable, the rehearsal being abandoned for that day.

THE election of Mr. George H. Chickering as president of the Handel and Haydn Society places one of Boston's first gentlemen in one of the most important musical positions of the city, says the *Boston Herald*. For many years Mr. Chickering has been prominently identified with the growth and prosperity of the Handel and Haydn Society, and his business capacity, culture and refinement are so widely respected that the choice naturally fell upon him as the worthy successor of the late President Perkins that could be named. It would seem evident that the Society's action will meet with a wide spread public approval.

THE Felix Mendelssohn-Bertholdy State scholarship for composers this year has been awarded to Hermann Krieger of Schwelm, formerly a scholar of the Royal Saxon Conservatory at Leipzig, and that for presenting music to the pianist, Olga von Redetzki, formerly a student at the Conservatory at Stuttgart. From the reserve fund of the bequest, smaller awards were granted to Charles Gregorovich of the Royal Academic High School of Music at Berlin, and Gertrude Morgan, also a pupil of the same institute. Hermann Krieger, of the Royal Bavarian Music School, Munich, and to the blind organist, Bernhard Mannstiel, of Leipzig.—*Id. Mus. Zeitung.*

THE sudden death at Stratford, near Ontario, Canada, is announced by cable of Mr. David Kennedy, the well-known Scottish vocalist. Being a British musician, no biography of him is to be found in Sir George Grove's "Dictionary." Mr. David Kennedy was born in Perth, in April, 1825, and he was almost entirely self-taught. For some years he was a teacher of singing in Edinburgh, where he was presenter at one of the churches. His concerts of Scottish song, and particularly his *Nacht der Bäume*, first became popular in Scotland, but eventually Mr. Kennedy traveled with his entertainment through England, and also through America, Africa and Australia. As a singer of Scottish songs, there was no greater favorite among Scotchmen in many parts of the world.—*London Figaro.*

I DO NOT believe we are ever likely to see in England, at any rate in its Puritan form, the work of the late and very fantastic operetta in four acts, by Mr. Gaston Serpette, the libretto by Blum and Tschel, produced recently at the Nouveautés. The curtain rises on the garden of Eden, with Madane Thea as Eve, surrounded by bedevils of graceful Parisianism, averaging the age of sweet sixteen, as angels. All are, says the *Herald*, clothed with scarcely anything except their innocence. The music was light and sparkling, but suggestive of rather too sweet champagne. As for the plot, Adam and Eve appear in the first scene, and in the second, with lovely staccato on the Seine, with a chorus of steam whistles, the rhythmic measure of the accompaniment of this bold adaptation. The younger Braumet made a very graceful and dashing Adam. Flee with a branch of an apple tree bending low with the forbidden fruit, was Eve.—*London Figaro.*

ACCORDING to some chatty and interesting "Reminiscences of Mozart," contained in recent issues of the *New Zealandist for Music*, the true author of the libretto of "The Magic Flute" was one Giesecke, a runaway student from the University of Halle, who earned a precarious livelihood as a chorus singer at the operatic establishment conducted by Schikaneder at Vienna. The story of the book, it is added, is based upon Wieland's "Lulu," and Schikaneder's share in it amounts to some alterations here and there, and to the addition of those odd personalities, Papageno and Papageno, although he has always been credited with the authorship of the entire *libretto*. The latter as everyone knows, is a curious mixture of Oriental fancy and mere realism, displayed upon a background of plots with lofty sentiments borrowed from Freemasonry; but is by no means altogether so absurd as some superficial persons at the present day would have us believe. To conclude the above narrative, Giesecke, being a member of the then persecuted body of Freemasons, and thinking himself persecuted as the author of the book of "The Magic Flute," fled from Vienna about the year 1790, and eventually became a highly-respected professor of natural history at Dublin.





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I, in my rough and easy clothes,  
With my face at the sunshine's mercy:  
She, with her hair tipped down to her nose,  
And her nose tipped—*vice versa*.

I, with my rod, my reel and my books,  
And a hamper for luncheon recesses:  
She, with the bait of her comely looks,  
And the scene of her golden tresses.

So we sat down on the sunny dike,  
Where the white pines rustled sweet,  
And I went to fishing, like quaint old Ike,  
And she like Simon Peter.

All the noon I lay in the light of her eyes,  
And dreamily watched and waited;  
But the fish were cunning and would not rise,  
And the halibut alone was baited.

And when the time for departure came,  
The bag was flat as a flounder:  
But Bessie had neatly hooked her game—  
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"Sam, Sam!" said a colored waiter in a New York hotel to Theodore Thomas not long since. "I have my him in the village with his knife. Please, say, down cut dat far hole any bigger or dey'll be nuffin left for de oder gentlemen."

A St. Louis physician of note, who in his younger days was a teacher of notes, hangs a red lantern from his buggy at night because, as he says, "You see, in that way they avoid me, because they think I'm a wreck or a heap of rubbish." Fact!

A PAPER thus describes a talkative female: "I know a lady who talks so incessantly that she won't give an echo far play. She has such an overting rotation of tongue that an echo must wait until she dies before it can catch her last word."

"WHAT, NEVER?" Never make fun of a poor singer. He may have fallen on the ice when young, and cracked his voice. —*Philadelphia Chronicle*—Which would make it a full-sewer voice, of course.—*Record*. But it ought to have made it a police voice in the lower register.

GEORGE SELWYN once affirmed in company that no woman ever wrote a letter without a postscript. "My next letter shall educate you," said Lady G.— Selwyn soon after received a letter from her ladyship, where, after her signature stood: "P. S.—Who was right, you or I?"

MRS. CARY RAYMOND relates that in Pittsburgh the secretary of a cremation society came to her and wanted her to atone for the benefit of its "funeral fund" and actually had the impudence to offer as an inducement to give her free cremation whenever she should need it!

A BRIGHT little boy who had been engaged in combat with another boy, was reproved by his aunt, who told him he ought always to wait until the other boy pitched into him. "Well," exclaimed the little hero, "but I'll wait for the other boy to begin. I'm afraid there won't be any fight."

One day Spohr, who was on intimate terms with Beethoven, met the great master, after several days having passed without seeing him, when he asked if he had been indisposed. "No, no," said Beethoven, "I was not ill, but my bows were, and as I have only a single pair, I had to remain indoors until they got well."

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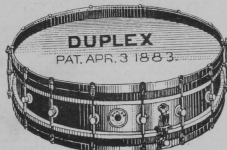
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CARL ROSA is in Liverpool, looking after the scenery for Mr. Corlier's new opera, *Nordias*. The idea that the music resembles *The Bohemian Girl* is of course only Mr. Corlier's little joke, although the principal incident of the plot, the discovery of a long-lost daughter, is, of course, similar to the wonderful story unfolded by the poet, Burns. In Mr. Corlier's opera, Oscar is the Thaddeus, and Nordias the Norwegian Arline. Mr. Corlier uses dialogue, but accompanies it brought out with melodrama, after the plan successfully carried out by M. Massenet in *Mignon*. The chief parts will be played by Mesdames Burns and Gaylord, Messrs. Sevel and Salvage, and the composer will conduct. Carl Rosa has, it is said, under consideration the libretto of a new opera from the pen of a gentleman of Birmingham. Good libretto writers are wanted badly enough.

A DRAMATIC aside in the Politama Theatre, of Palisades, France, is recorded in the journals of that country. The opera of *Lucia di Lammermoor* was being sung for the benefit of the prima donna, Elvira Brambilla. One of the gliding-toned Milan, named Giovanni Florio, occupied one of the proscenium boxes and appeared to be very enthusiastic in his appreciation of the performance, especially the singing of Brambilla, applauding vigorously each air of Lucia. He threw Brambilla three beautiful bouquets, to each of which was affixed a valuable ring. At the close of the opera, the young man secured an introduction to the prima donna, and entered into conversation with her in her box. After talking for a few minutes, he suddenly exclaimed: "I have seen and heard Brambilla! The object of my life is attained!" With these words he drew a revolver, placed the muzzle to his temple, pulled the trigger, and fell dead at the feet of the prima donna. Another fool gone!



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